

THE CLEVELAND
MUSEUM OF ART
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Archives(3)

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THE CLEVELAND MUSEUM OF ART PRESENTS
PHOTOGRAPHS: RECENT ACQUISITIONS
August 16 - October 13, 1991
Photography Gallery 105

A special exhibition of photography acquired during 1990 will open at The Cleveland Museum of Art on Friday, August 16. The 18 noteworthy prints in *Photographs: Recent Acquisitions*, because of space limitations in the Special Exhibitions galleries, could not be included in the Museum's major anniversary show *Notable Acquisitions*.

These prints come from eras spanning nearly the entire history of photography, from Auguste Salzmann's luminous 1856 salt print from a wax paper negative entitled *Street, Jerusalem*, to Masumi Hayashi's 1989 photographic collage *Hydro-Therapy Room, Alcatraz Prison*. That infamous house of correction also figures in another of these acquisitions, William Dasonville's *Alcatraz Island, San Francisco Harbor* (ca. 1920), a gelatin silver print on parmelain paper the photographer manufactured himself. The classic surrealist image by Umbo (Otto Umbehers), *Wives' Dance*, a gelatin silver print from the late 1920's, features a bizarrely-framed composition with three people of indeterminate gender dressed and posed as porcelain dolls, while Garry Winogrand's 1964 *San Marcos, Texas* presents its own slightly unreal vision of a deserted table by a diner window.

The subtle qualities many of these works have in common help make the group a particularly interesting one: a number of beautiful sun-and-shadow images by William Clift, Salzmann's street scene, and Josef Sudek's subtle *Landscape*, for example, despite their wholly different thematic concerns, share a quality of light that links them aesthetically. In a more genre-based grouping, Louis-Emile Durandelle's study *Ornamental Sculpture* (from the New Paris Opera building) makes an intriguing architectural pair with Berenice Abbott's monumental *Madison Avenue Looking North from 38th Street, Manhattan*. Other works among these, such as Masumi Hayashi's collage and Lisa Klausner's hand-colored gelatin silver print *Boys*, demonstrate the variety of expression possible in the photographic medium despite the common processes shared by all photographers. This exhibition was organized by Tom Hinson, curator of contemporary art.

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